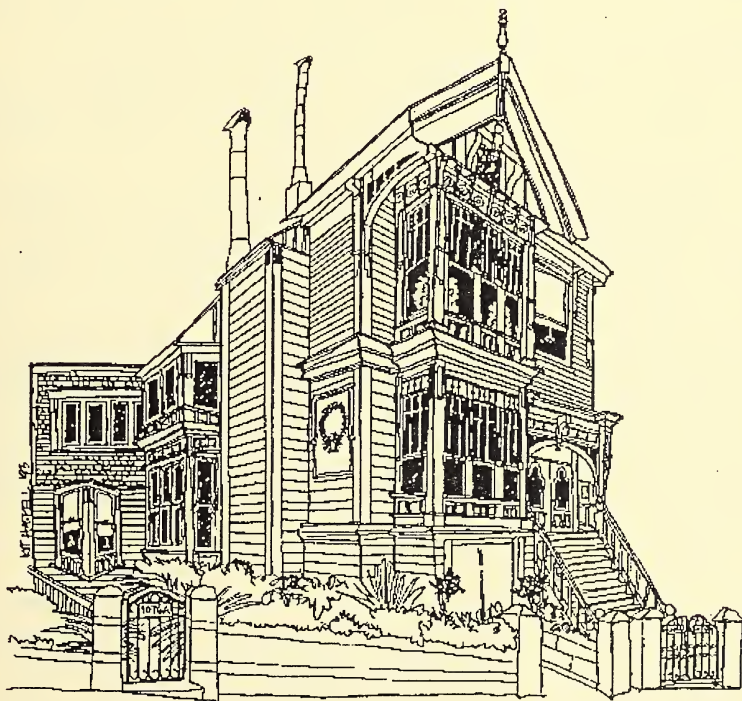


East of Noe Valley House Tour

October 10, 1993



Presented by: The Victorian Alliance of San Francisco

Tour Starts at 1037 Church Street

Tour Hours: 1 - 5 pm

Welcome

Welcome to the 1993 Victorian Alliance House Tour of the Dolores Area East of Noe Valley. We are pleased once again to present six wonderful vintage buildings and an historic church.

On the walk between houses on the tour, it's a pleasant game to guess, by their styles, when the various houses were built. Of course many of them are a transition between two styles or a combination of several, but here is a general rule of thumb.

There are very few of the earliest buildings, the Italianates. These have a strong vertical emphasis and either flat fronts or half-octagon bay windows. Ornamentation is restrained (for Victorians) and classical via the Italian Renaissance: bold cornices on horizontal false fronts, moldings copied from Classical Orders, occasional acanthus leaf decorations. One or two of these with round-headed windows may come from the 1860s; the rest are late 1870s.

The style of the 1880s was San Francisco Stick. Proportions are still vertical, but the bay window is rectangular in plan, often with two windows or a very wide single one on the center face. Ornamentation breaks away from the strict classical, sometimes representing the internal structure, sometimes with spindles, sunbursts, and inventive moldings.

In the 1890s the popular style was Queen Anne, the "picturesque" style. Its hallmark is variety: in the arrangement of three-dimensional volumes, in ornamentation, and in surface materials. A Queen Anne bay window might be round, or half a hexagon, or at a corner, or with a tower. Columns might be shaped like baseball bats, or piled spools of thread, or almost anything. Usually there's a triangular gable end, real or false, at the roof line.

The turn of the century saw two general directions: another Classical/Colonial Revival, or an Arts-and-Crafts anti-machine, pro-handwork ideology which favored deep eaves on projecting rafters, clinker brick, unpainted wood, textured stucco, and general "honesty." Both directions gave us lower ceiling and windows more square or even wider than they are tall.

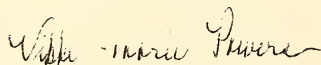
A little later, Mission or Mediterranean Revival was the popular look. This called for stucco, large areas of plain flat wall, very little ornament, terra cotta tile roof (or the appearance of such), and arches without columns or capitals. The buildings constructed since World War II hardly need description here.

This annual tour is The Victorian Alliance's major fund raising effort. Proceeds from the tour are used to support our preservation, restoration and educational activities.

On the back cover of your program is a map of the tour. By following the suggested route you will avoid some of the hills. We request that you walk as much of the route as you can and reserve the shuttle bus for those who need the lift. There are a number of busy streets on the route, so please be careful and cross at corners, especially on Church Street and Dolores Street.

We wish you a happy afternoon. Do enjoy some light refreshments with us at the last stop. Register for a door prize and don't miss The Victorian Alliance Boutique.

Sincerely,



Vikki-marie Powers
President, The Victorian Alliance

No Smoking Inside The Buildings, Please!

The Neighborhood

The 1993 Victorian Alliance House Tour takes place in the neighborhood between Noe Valley and the City-designated Liberty-Hill Historic District, between the two commercial portions of 24th Street in the Mission District and Noe Valley. This area is entirely residential except for a few corner groceries and a scattering of churches and schools.

It's a neighborhood of astonishing architectural variety within a fairly narrow scale and economic range: mostly medium- to small-sized houses, no mansions, very few high-density buildings, and a lot of small front yards. Almost every building is unique with a few groups of nearly identical houses obviously put up on speculation by the same builder.

Most of the houses seem to have been an individual project originated by the particular owner who expected to live there. Often neighboring houses look as if they were built many years apart. The styles present a fascinating range, beginning in the 1870s with Italianate and continuing with Stick in the 1880s, Queen Anne in the 1890s, Colonial/Classical Revival and Arts-and-Crafts in the early 1900s, and Mission or Mediterranean in the 1920s and 1930s. Construction has continued right up to the present, and several decades are represented in each block.

Before the Gold Rush, the land had been part of Jose de Jesus Noe's over 4,000-acre Rancho San Miguel, which stretched from San Jose Avenue on the east to Junipero Serra Boulevard on the west, and north partly beyond 17th Street. It was cattle range until the early 1850s, when John Horner bought it. In addition to his significant farm, Horner had the eastern section from 22nd to 30th Streets surveyed into streets and blocks and lots. This subdivision, called Horner's Addition, was officially recorded in 1863, but development was slow as the closest public transportation came only to 17th and Valencia.

In 1867, a horse car line opened from the waterfront out Market and Valencia Streets to 26th. Also a steam railroad to San Jose passed through the area on a diagonal from 26th and Guerrero to 27th and Dolores. Diagonal lot lines still show where it was.

In 1883, the Valencia line became cable cars, and after 1906 it was rebuilt as electric. In 1887 a cable car line opened on Castro Street out to 26th, and it stayed cable until 1941. About 1895 a new cross-town electric line was built from Mission and 22nd Streets to 24th and Hoffman via a loop that ran outbound on Chattanooga from 22nd to 24th, and inbound on Dolores from 24th to 22nd. This streetcar line remained well into the 1930s.

continued on the next page...

Even after the arrival of public transportation, development was slow and scattered in the neighborhood. The 1867 U.S. Coast Survey map shows only about 14 structures from 21st to 26th and Church to Guerrero. An 1877 map still shows a complete blank on the west (uphill) side of Church Street from 21st to 24th. Sanborn Fire Insurance maps of the 19th century show many structures in the area, but there were still quite a few vacant lots or large side gardens waiting to be filled in.

This neighborhood was not touched by the 1906 fire, which stopped at 20th Street, but the earthquake did cause some problems. A 1906 photo of the street, from 1070 Dolores toward Market, shows streetcar tracks going up to 22nd. In the middle of the street are a lot of three-sided, roofed wooden boxes, the outdoor kitchens everybody had to use until chimneys were inspected, to prevent another fire.

In the photo Dolores Street has no palm trees or center strip. These were put in later. By 1921 the median, and presumably the palm trees, existed on all of Dolores except the two blocks with car tracks. The rest came in the 1930s after the streetcar was converted to buses.

The people of the neighborhood were well served by public schools. The 1908 city directory shows four primary schools near by for the youngest children: Agassiz at Bartlett and 22nd, Clement at Day and Noe, Edison at Church and Hill, and Haight on Mission near 25th. There were two grammar schools, now middle schools: Horace Mann on Valencia near 22nd and James Lick at 25th and Noe. Attendance was not mandatory for teenagers, so one high school, Mission at 18th and Dolores, served everyone south of Market. There were parochial schools too, and a few private schools, one in the building across from Mission Dolores.

The ethnic and cultural variety of the neighborhood is revealed by its churches. There were/are three big Catholic ones: Mission Dolores, St. Paul's at 29th and Church, and St. James at 23rd and Guerrero. Speakers of German could choose between St. Johannes Methodist on Army near Guerrero, and St. Johannes Lutheran at 22nd and Capp (which also had a "German and English Day School").

A Swedish Mission Tabernacle was at Dolores and Dorland, with another Lutheran Church, St. Matthew's, at the same intersection. Congregation B'nai David and Mikva Israel met on 19th between Valencia and Guerrero, and Mission Dolores Park was originally two Jewish cemeteries. Presbyterians could choose between Lebanon at Sanchez and 23rd and Stewart Memorial on Guerrero between 22nd and 23rd. Besides these, there were Emmanuel Baptist on Bartlett near 22nd, Bethany Congregational at Bartlett and 25th, Second Unitarian at Capp and 20th, and finally today's house tour church, Holy Innocents Episcopal on Fair Oaks.

1037 Church Street



This dignified Queen Anne house features a large corner tower with Witch's Hat roof. Notice the incised sunbursts on the three different sized brackets and the gable ends. Also notice the attic balcony which leads from the former billiard room.

Built for \$5000 in 1890, the house was designed by George A. Bordwell (active 1862-1900), architect of the Grace Temple on 12th Avenue in Oakland. The lot originally included land for the house at 1027 which was designed by the same architect.

In 1924, the original steps and moon gate portico were replaced with the glassed-in porch and balcony. The garage was added around World War I. The original owner, David Hulse, lived here from 1890 to 1908, with his wife Lizzie, two daughters, and a servant. He came from New York in 1868 and established a wholesale upholstery goods, carpets and bedding business. His partner Wallace Bradford lived a few doors down the block. The next owner, James Hyland, an insurance agent, was accidentally shot and killed by his neighbor at 1027 late one night in 1912, as he tried to break into their house, thinking it was his own.

continued on the next page ...

In 1918 the widow Katherine Hyland, a milliner, sold the house to Fletcher Pyle, a physician whose office was conveniently down the hill on Valencia Street. Pyle, his wife Mae West, and their son and daughter lived here until 1945.

The daughter Phyllis has shared photographs and recollections with the present owner, who bought the house in 1978. In the interim it was a boarding house with a reconfigured interior. The present owner has restored it to single family with attic apartment.

Like a connection of interior and exterior, a balcony/stair landing greets the entering visitor. This dramatic staircase was curved and enlarged by Dr. Pyle to accommodate a tall case clock on the upper landing. The woodwork throughout is oak or redwood. There is wavy Lincrusta-Walton at the entry. The original kitchen was in the basement and the present kitchen was a large butler's pantry. All the art glass was installed since 1978. In the dining room note the historic photograph of the house. Except for porch replacement, the exterior is intact.

When going to the next house, be sure to cross at the corner.

Kit Haskell

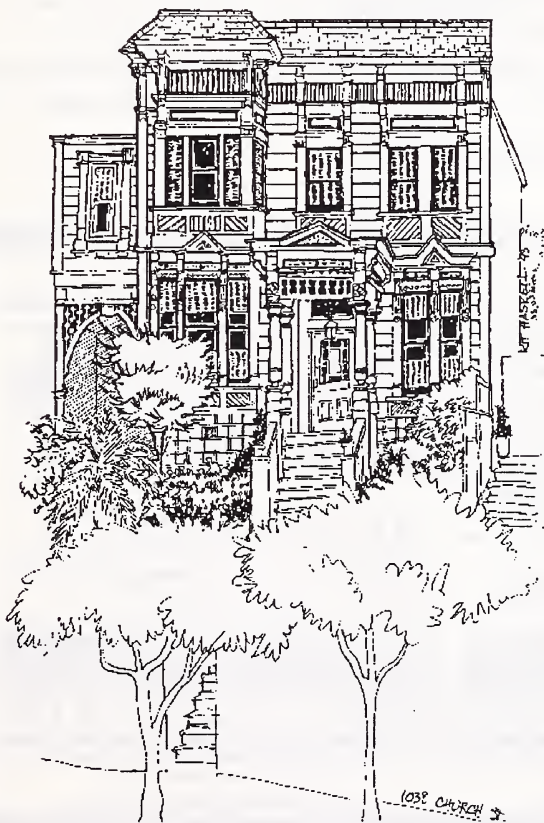
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1036 CHURCH STREET

This two story detached wood frame structure is an ornate example of Stick Style. Interesting aspects of the front include the eyelet scallop molding and the jigsaw-cut designs in panels. At the front left corner, the unusual second floor entry



arch, stairs and hall which do not appear on early maps, were probably added after 1900. This possibility is strengthened because the spindles on the side arch are different from the spindles at the front portico. If it was, indeed, built later and if the two flats are original, there must have been an earlier outside staircase, perhaps right against the house wall. The present and previous owners are convinced that the building was originally two flats, as it is today.

Early real estate transaction records reveal that the lot sold for \$800 in January 1884. The house was built for Mr. and Mrs. Thomas Shields, who requested the water hook up to the property later that year. Shields was a local tinsmith.

The steeply sloping lot, 30 feet wide by 117.5 feet deep, runs the full depth between Church and Nellie Streets, and it contains the main structure plus a detached garage built at the rear in 1918.

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A number of owners with Germanic sounding names bought and sold the property between 1884 and 1920. The 1920 census indicates that the owner at the time was Magdalena Agaton, a 49-year-old widow born in Germany.

She lived here with her sons Alex and Emil, and with her daughter and son-in-law Amanda and Francis Pagendam. Alex and Emil were both City inspectors. In 1937 Magdalena made a gift of the property to Alex and Emil. Emil lived in the upper unit with his mother until her death in the spring of 1958. He then married and owned the property jointly with his wife Wilhelmina. After his death Wilhelmina sold the property to Dr. M.F. Morel in 1967. The present owner purchased the property in 1971.

You want a short winter holiday—a break that's both romantic and diverting, restful yet exciting. The drive should be short, amid beautiful scenery. To go back in time to a slower, friendlier era would be welcome too. You demand value, but you definitely want to indulge yourself. So...naturally Sonoma Wine Country comes to mind—a serenely rural, world-class culinary region with unsurpassed wines.

You imagine dining sumptuously at a place on the historic Sonoma Plaza, then strolling a block back to your deluxe room at the Sonoma Valley Inn. From your balcony, you watch the stars appear above the Valley of the Moon. Relaxing later by the fireplace in your room, you look forward to enjoying the pool and spa the next day.

Or perhaps you establish yourself at the Dry Creek Inn in Healdsburg, from which you explore the Russian River, Lake

Sonoma, Healdsburg's many antique shops and the wineries of the Dry Creek and Alexander Valleys. The premium winemakers here love to have you sample their creations. You determine your own pace. The effect is deeply relaxing.

Sonoma Wine Country Inns offer package stays including golfing (at both hotels), Wine Train, Marine World, trail riding on horseback and a culinary tour of Sonoma's bounty with Chef Bob Rice (at Sonoma Valley Inn); as well as the thrill of ballooning (at Dry Creek Inn). Pets are welcome at management's discretion.

At a Sonoma Wine Country Inn, you'll say, as Jack London did about Sonoma Wine Country, "It has everything we wanted." Then it occurs to you that you could make your getaway into a mini-tour by going first to one Sonoma Wine Country Inn, then the other...



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3500 Twenty-First Street



This Colonial Revival residence has a fascinating mixture of decorative motifs. While the leaves of the second floor string course molding have a free flowing Art nouveau feeling, the lower string course's wave molding and the shouldered window surround are Georgian. At the roof line the dentil, egg-and-dart, and acanthus consoles trio are Classical. An eastern influence can be seen in the onion dome finials atop the pilasters flanking the entry.

The house was built in 1911 for Charles Theodor Pfarrer, a Bank of California employee. The builder from nearby Church Street, Charles Koenig, estimated the construction cost as \$7000. Koenig was an active contractor from the early 1890s into the 1930s. He'd started with his brother William, later an architect. Himself listed as the architect in 1896, Charles Koenig doubtlessly designed this house.

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When Pfarrer purchased the vacant lot in 1890, the parcel included the handsome three flats building at 3512-3516 Twenty-first Street. Before 1911, various Pfarrer family members lived in one of the flats. There once was also a small building, now long gone, in the yard between the houses. The Pfarrer family included Alexander and Benedict, listed variously as architect, hotel proprietor, carpenter, contractor, and builder of various Victorian houses, two on the 1000 block of Noe Street. The family business was discontinued about 1900.

Charles Pfarrer moved into the new corner house with his wife, their two young children, and his wife's sister. He had come from Switzerland in 1880 and became a citizen in 1888. His wife was born in California of parents from Germany. They kept the house and the three flats until 1921, when the lot was split and the buildings were sold separately.

Inside, the styles continue to contrast, yet harmoniously. The dark, heavy board-and-batten wainscot and the straight, hard staircase spindles reflect the Arts and Crafts movement. They contrast with the Ionic columns between the two parlors. Notice the different shapes of parlor and dining room ceilings.

Farther on, Lincrusta-Walton wainscot lines the service stairs and upper hallway. Every bedroom has a bay window! All of the operable windows, including the stained glass at entry hall and stair landing, are original Dean Reversibles, which pivot for washing the exterior.

Haus Kleebauer

a bed & breakfast



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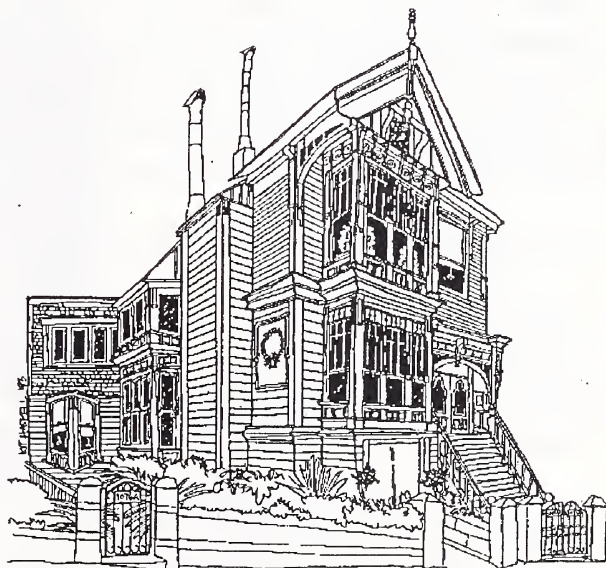
1076 Dolores Street

Rectangular bay windows, vernacular wood trim, and pronounced vertical lines distinguish this Stick Style residence. It was built in 1885 as a single family house. It is flanked by an 1878 Italianate and a 1902 Queen Anne. Together, the three present a spectrum of the major Victorian styles.

The exterior of 1076 Dolores is clad in rustic siding and shingles. The architects were from the prominent San Francisco firm of Schmidt and Havens.

Peter Schmidt also designed the Haas-Lilienthal House in 1886, where the richly carved floriate ornament recalls the decorative detail on the gable and porch brackets here. The decorative buttons above the second story bay window were quite popular in the 1880s,

when machine-made millwork first appeared. The front doors (with glass from the John Spreckels mansion), side wreaths and chimney were added by the present owner.



The building was divided into two flats in 1915, and since 1972 the current owner has been meticulously re-Victorianizing the lower flat. Vintage etched glass, light fixtures, ornamental brackets, and marble fireplaces were purchased at garage sales and antique shows. The parlor retains its elegant proportions, and the gas lighting has been restored. The second, family parlor became a bedroom in 1915 but now functions as an office space and sitting room. Here the ceiling medallion is original, but other rooms feature plaster reproductions by Victorian Alliance member Agnes Pritchard.

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In 1885 the house extended only as far as the present dining room. The rest was added in the 1890s, as well as the carriage house behind the courtyard. Each building in the courtyard has been painted a different color and enhanced with gingerbread, creating the illusion of a Victorian streetscape.

Insurance magnate John B. F. Davis commissioned 1076 Dolores for his son Winfield. Arriving from Massachusetts in 1852, John founded his own brokerage in the early 1870s. Winfield joined the firm in 1880, and in 1886 he moved into this house. In the early 1890s, the family moved to Ross, Marin County. Charles F. Stone then resided here with his family until 1908. Stone was secretary of Bancroft-Whitney Company, the lawbook publishing house. His father, Frederick P. Stone, was president of the company and lived at 1050 Dolores down the hill.

When going to the next house, be sure to cross at the corner.

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ARCHITECTURAL HISTORY

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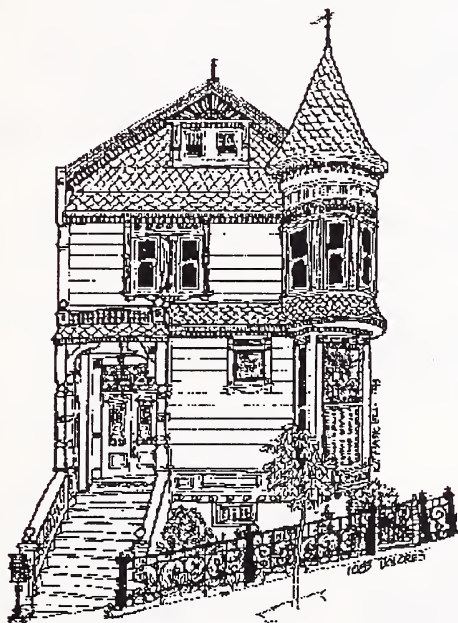
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1083 Dolores Street



Fish-scale and diamond shingles, a weather vane, a sunburst, and a variety of dentil moldings enliven this facade, which emerged in 1973 from several decades of stucco. The front doors, with beveled glass, are original, but stairs, portico and balcony are recreations. The most unusual exterior feature is the bay window: rectangular below and round above.

The Queen Anne composition of 1890, picturesque and asymmetrical, was a departure for architect Henry Geilfuss, best known for Stick houses like 1198 Fulton and 824 Grove, seen on past Victorian Alliance house tours.

Inside, viewers will be surprised at the extent of intact, original detail: stained and etched glass, tiled fireplaces, decorative wall brackets, gas lighting, ceiling medallions, door and cabinet hardware, and a rich array of woods.

The parlor features American Empire furniture (1815-1835). In the dining room are original built-in cupboards and tiled Queen Anne fireplace with oak overmantel. The kitchen retains 1890s tiling, a speaking tube, an intercom system with bells and, on an upper wall, a patch of the original wallpaper.

The kitchen-hall door, and one upstairs, contain panels of etched flash glass in rich jewel tones. The hall and stairway are papered with original Lincrusta-Walton and feature a jewel tones skylight. The bedrooms have tiled fireplaces with cherry and walnut overmantels. The bathroom sink, and probably also the

continued on the next page ...

claw foot tub, are original. There are eight closets, an exceptional number for the second floor of a Victorian house.

The wealth of detail indicates that original owner Henning Thode was a man of substance. He immigrated to San Francisco from Germany in 1870, and by 1886 he owned the Union Brewery on Clementina. His portrait in the 1901 edition of Men of California attests to prominence in the city's German community. Henning, his wife Henrietta, two children, and a servant lived here until about 1906. In 1908 Henry Wolters, a marine engineer, owned the house, and his descendants lived here until 1936. Subsequently a boarding house, the building was reconverted to a single family house in the 1960s.



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1265 Guerrero Street

This attractive Stick-to-Queen Anne style house looks like something from the 1890s, but it was actually built in 1901. It is a close replica of 1259-1261 Guerrero next door, where construction is documented to be in 1889. One suspects the plans for 1259-1261 were simply reused a dozen years later.

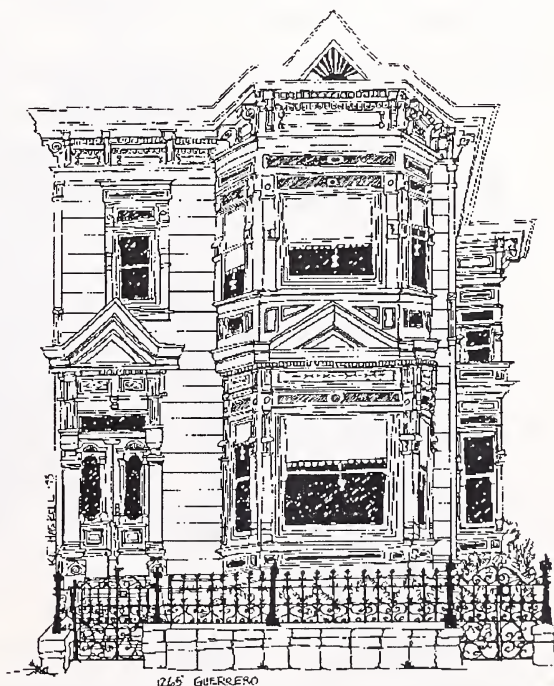
This house was originally the residence of Matilda ("Tillie") Andrews, her husband Thomas P., and their three daughters Muriel, Matilda and California. Thomas P. Andrews was involved in the "photographic, magic lantern and moving picture apparatus" business, and later in real estate. In 1904 he served as Grand Juror in the Chinatown corruption investigation. He died in 1936.

The Andrews family ownership continued for over 50 years. In 1952 the house was purchased by world traveler Charles Weston and his wife Gertrude, and most recently by the current owners, Mike and Kimiko Chan. The Chans were attracted to the building's Victorian charm and good feeling (feng shui).

The exterior of the building sports an elaborate entrance porch and ornate jigsaw cutouts. The bay windows are hexagonal in plan and are topped by a sunburst in the false gable at the roof. An early wrought iron fence separates the small garden from the street.

The interior, which was remodeled by the Westons roughly seven years ago, has much detailing dating from the original construction: cove moldings, picture rails, rosettes, wainscot, stained glass skylight, two fireplaces with oak mantels, oak banister, and newel post with statue. The statue was designed in France by Augustus Moreau, known for his workmanship in the Art Nouveau style.

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page ...*



The chandeliers in all the main rooms, particularly the glass globes and the Tiffany-style lamp in the dining room, highlight the rooms. The prints hanging in the hallways are from one of the previous owners' journeys to Africa. From the back deck, be sure to see the Victorian-era carriage house next door. Its future, unfortunately, is uncertain.

SING Your favorite Carols at the Christmas lighting around Alamo Square Park,
Spend an afternoon as you **LISTEN** to city history
and **TAP** your toes to Victorian musicals,
Tour beautiful historic bed and breakfast Inns and **ENJOY** some
tasty refreshments, **PEEK** into beautifully restored Victorian homes,
and get a **TASTE** of Victorian decorating!

Relive the Old Traditions in 1993 with the First Annual Holiday

Celebration of the Season

Presented by the Western Addition Society A Community Benefit

Dec. 1st: Caroling and Tree Lighting around Alamo Square.

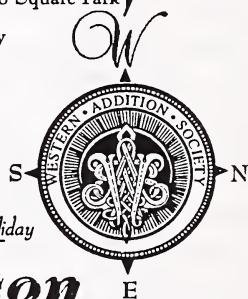
Dec. 4th: Is our "Celebration of Holidays Past".

Dec. 5th: Grand Tour of Victorian bed and breakfast Inns.

Dec. 11: Inside private Victorian homes.

Dec. 12: Victorian Resplendence, the art of Victorian decoration.

Information? call the Western Addition Society (415)974-9320



461 Fair Oaks Street

Holy Innocents Episcopal Church

Holy Innocents is the oldest Episcopal church building in San Francisco, designed in 1890 by architect Ernest Coxhead (1863-1933) for the princely sum of \$4,400. The lot was \$4,600. The forebuilding was added in 1904. In the 1940s, the tower was changed from a spire and cupola to the current square belfry. The madonna and child above the doors is new.

Architect Coxhead was born in Eastbourne, England and, after London and Los Angeles, came to San Francisco in 1890. With Willis Polk (1013-1019 Vallejo) and Bernard Maybeck (Palace of Fine Arts) he changed the architectural image of San Francisco forever. Humble materials were incorporated with classic designs to create worldly structures that honor the landscape.



Coxhead played tricks with scale, hugely enlarging a solitary decoration, or making a passage low and dark to give the illusion of great size and light in the space beyond. Here he built illusions with doors and windows. But in the sanctuary his burlap and leather walls were painted over in 1892.

James Rolph, Jr. was buried from Holy Innocents on a cold and rainy day in June, 1934. The widow was dry-eyed. "Sunny Jim" had served as Mayor from 1912 to 1931, and then as Governor of California. The house he grew up in is located nearby at 3416 21st Street and his son lived at 3690 21st with a wonderful view of the Mayor's beloved City Hall.

Always a small parish, Holy Innocents now holds three services on Sundays and hosts the Good Samaritan Spanish-speaking Episcopal congregation for a fourth. There is a substantial lay ministry, a Montessori Sunday School, and a good choir. Parishioners work with Mother Theresa's Missionaries of Charity, with the Casa de la Madres home for battered women and their children, and with Our Lady of Perpetual Help residential home for the elderly on Fair Oaks.

*Here at the end of the tour,
you will find refreshments,
registration for door prizes, and
The Victorian Alliance Boutique.
Enjoy!*



Acknowledgments

A special thanks to the Owners of the Houses and the Holy Innocents Church

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Docent Chair

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Guidebook:

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Drawings

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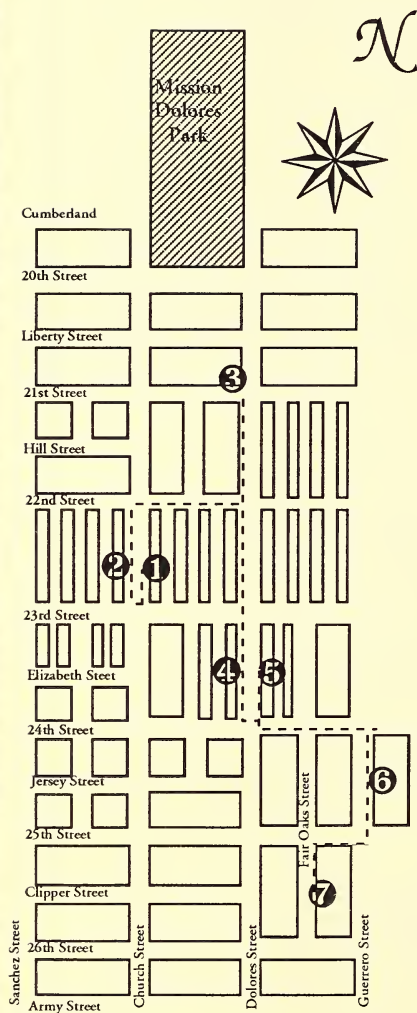
Door Prizes

The Victorian Alliance would like to thank all the docents, cleaners, ticket sellers, cookie bakers, and other helpers, who made this event possible.

Your host, The Victorian Alliance, is an all-volunteer organization dedicated to learning about, enjoying, and preserving the old buildings of San Francisco. We invite you to join. Come to the Alliance Booth at the last stop or send your name and address with a check for \$20 to:

The Victorian Alliance
824 Grove Street
San Francisco, California 94117
U.S.A.

The Victorian Alliance East of Noe Valley House Tour Map



1 - 1037 Church Street

2 - 1036 Church Street

3 - 3500 21st Street

4 - 1076 Dolores Street

5 - 1083 Dolores Street

6 - 1265 Guerrero Street

7 - 461 Fair Oaks Street

Please present this program for admission to each house. Refreshments will be available at 461 Fair Oaks Street. Please no Smoking inside the houses.

From nearly the beginning of the Alliance to about the early 1990s, a membership card like this was sent by the Membership Secretary to each member annually upon renewal. This practice was discontinued in the name of efficiency and economy.



The Victorian Alliance

cordially invites you to join us at
a reception for

Mr. David Bahlman

in honor of his recent appointment as
Executive Director
San Francisco Heritage Foundation

Wednesday, November 17, 1993

Six to Eight o'clock in the evening

824 Grove Street

San Francisco, California

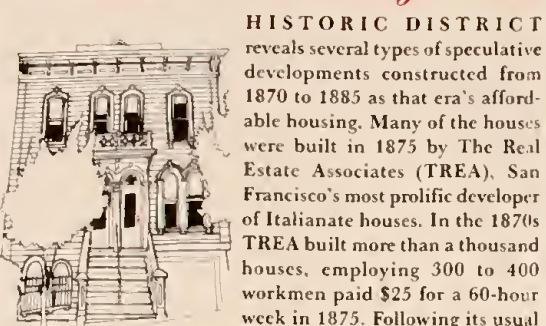
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Vikki-marie Powers 566-6630

1993 Printing of

Pocket Guide

THE *Bush Street-Cottage Row*



1717-1719 WEBSTER STREET reveals several types of speculative developments constructed from 1870 to 1885 as that era's affordable housing. Many of the houses were built in 1875 by The Real Estate Associates (TREA), San Francisco's most prolific developer of Italianate houses. In the 1870s TREA built more than a thousand houses, employing 300 to 400 workmen paid \$25 for a 60-hour week in 1875. Following its usual practice, TREA subdivided the block from Cottage Row to Fillmore into 23 lots—three facing Fillmore and ten each facing Bush and Sutter. All the houses on a street matched each other, and each street was different. TREA provided for corner stores, grouped the more expensive houses on Bush and Sutter, the more economical ones on Fillmore, and located the development adjacent to a horse-drawn



2-3-4 COTTAGE ROW Other speculative developers were less ambitious. Maine native Charles P. Taylor, an insurance executive, had a group of four houses built here in 1874 and another seven in 1882. One of the tenants was carpenter Thomas Nash, who built the Cottage Row houses and may have worked on the others as well.

2-3-4 COTTAGE ROW

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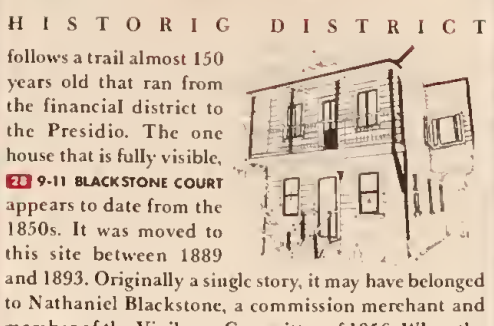
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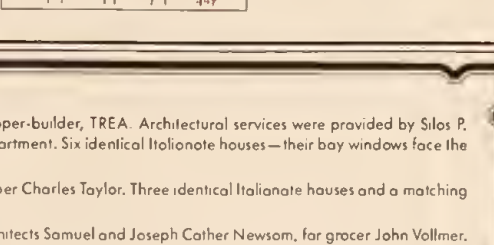
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THE *Blackstone Court*



follows a trail almost 150 years old that ran from the financial district to the Presidio. The one house that is fully visible, **9-11 BLACKSTONE COURT** appears to date from the 1850s. It was moved to this site between 1889 and 1893. Originally a single story, it may have belonged to Nathaniel Blackstone, a commission merchant and member of the Vigilance Committee of 1856. When the house was raised and the current first floor built around 1906, it belonged to the Favilla family. They owned the property until 1970. The garden and cottage at the end of the street were part of Charles Abraham's Western Nursery, which occupied half of the block and operated here 1885-1947. Abraham introduced the bougainvillea to California and donated plants for Golden Gate Park. The nursery's well was used as a source of fresh water after the 1906 earthquake and fire.



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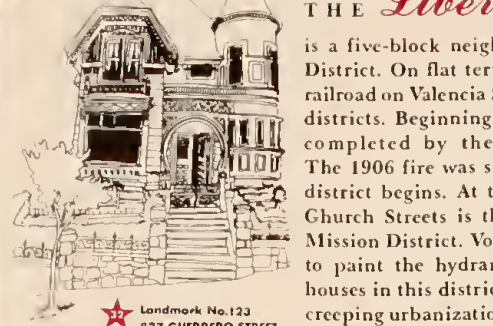
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THE *Liberty-Hill*



is a five-block neighborhood within the much larger area known as the Mission District. On flat terrain in the city's sun belt, and served from an early date by a railroad on Valencia Street, the Mission was one of San Francisco's first large suburban districts. Beginning in the 1860s-70s with Italianate-style buildings, the area was completed by the 1890s in Stick-Eastlake and Queen Anne styles. The 1906 fire was stopped at 20th Street, where the historic district begins. At the southeast corner of 20th and Church Streets is the fire hydrant which saved the Mission District. Volunteers met here every April 18 to paint the hydrant gold. More than a dozen houses in this district date from 1865-72 and, despite creeping urbanization, 70 percent of the buildings still date from the Victorian era. Most blocks in Liberty-Hill preserve long rows of these houses, set back from the street line, with old street lamps and occasional wrought iron fences—a glimpse into 19th-century suburban life in San Francisco.



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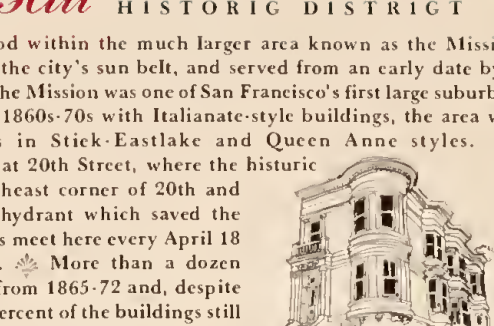
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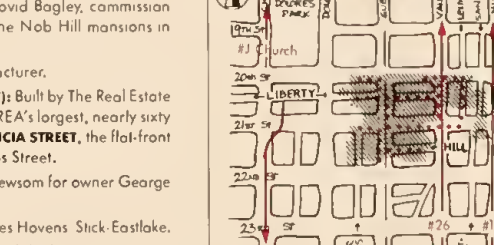
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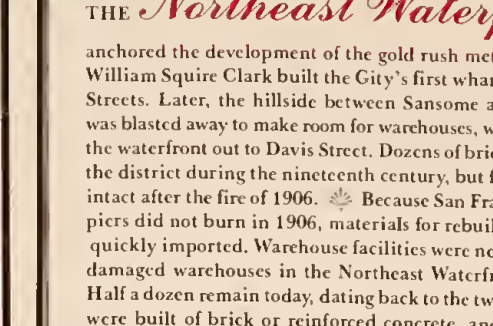
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THE *Northeast Waterfront*



anchored the development of the gold rush metropolis. In 1847, entrepreneur William Squire Clark built the City's first wharf at Broadway and Battery Streets. Later, the hillside between Sansome and Battery Streets was blasted away to make room for warehouses, while landfill pushed the waterfront out to Davis Street. Dozens of brick warehouses filled the district during the nineteenth century, but few if any remained intact after the fire of 1906. Because San Francisco's waterfront piers did not burn in 1906, materials for rebuilding the City were quickly imported. Warehouse facilities were needed immediately; many damaged warehouses in the Northeast Waterfront were rebuilt instead of demolished. Half a dozen remain today, dating back to the two Gibbs warehouses of 1855, the oldest in San Francisco. Newer warehouses were built of brick or reinforced concrete, and today industrial buildings representing nearly every decade from the 1850s-1940s can be found in the district. Gradually, these buildings have changed from industrial to showroom, office, and retail use.



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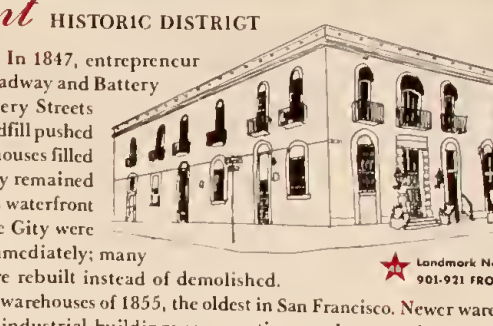
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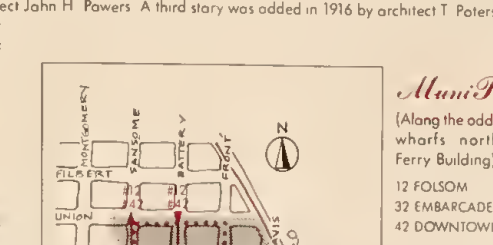
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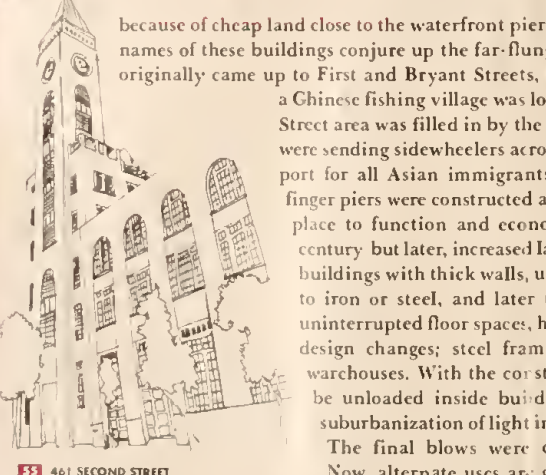
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THE *South End*



because of cheap land close to the waterfront piers and to the Southern Pacific Railroad tracks. The original names of these buildings conjure up the far-flung trade and industry of San Francisco's past. The bay originally came up to First and Bryant Streets, and almost to Second and Brannan Streets. In the 1850s a Chinese fishing village was located along what is now Federal Street. The First/Delancey Street area was filled in by the Pacific Mail Steamship Company in the 1860s, when they were sending sidewheelers across the Pacific on regular schedules. Their pier was the entry port for all Asian immigrants from 1867 through 1908. The nearby sea wall and its finger piers were constructed about 1915. In warehouse design, ornament took second place to function and economy. Single stories were common during the nineteenth century, but later, increased land costs made this impractical. Insurers demanded fireproof buildings with thick walls, usually of brick. Wood post and beam construction gave way to iron or steel, and later to reinforced concrete. Easy handling of goods required uninterrupted floor spaces, high ceilings, and big vehicle entrances. Technology brought design changes; steel framing and large, inexpensive elevators led to multi-story warehouses. With the

